

AT THE THEATRES

COMING ATTRACTIONS.

Tonight—Little Homestead.
Monday—Grace Van Studdiford.
Tuesday, Wednesday and Wednesday Matinee—The Servant in the House.
Saturday—Otis Skinner.
Tuesday, March 15—Top of the World.

THE company at the Grand today presenting the beautiful emotional rural drama of New England life, "The Little Homestead," is headed by William Macaulay, that clever young actor. His support has been selected with a care as to the fitness of the individuality of the characters to be sustained. The play is by the well known author, W. B. Patton.

In the production of the new comic opera, "The Golden Butterfly," music lovers are promised an event of more than ordinary interest as it will be the first appearance here in several seasons of the popular prima donna, Grace Van Studdiford, the greatest and most popular singer now appearing on the American stage. Signor Caruso, the famous tenor, attended the opening performance of "The Golden Butterfly" at the Broadway theater, New York, and when he heard the sweet melodious voice of Miss Van Studdiford he sought an introduction to her, and begged her to give up comic opera and enter into the grand opera field. When Oscar Hammerstein heard he lost no time in offering her \$1,000 a week to appear with his company at the Manhattan opera house. Miss Van Studdiford thanked Caruso for his kind words, and declined with thanks Mr. Hammerstein's offer. She much prefers to remain in comic opera, as this is the line of work she first took up after she graduated from college and will not forsake it now. The Golden Butterfly will be at the Grand Monday night.

"The Servant in the House," which will be seen at the Grand Tuesday and Wednesday with matinee Wednesday, holds the record of having been seen by more people than any one play in a similar length of time. Since this famous play was produced two years ago it has been seen by almost a million people. This seems like a reckless statement of fact, but when one stops to contemplate figures this enormous amount may not seem so astounding.

During the first year the play was presented at the Savoy theater in New York with a ten weeks' run in Chicago and three weeks in San Francisco by the original company. It should be remembered that the play ran all summer in New York. Figuring that first year at 300 performances, matinees making up for Sundays, a conservative average was 800 people for each performance. Of course, the audiences at times were very much larger, but 800 is a conservative average. That would make 240,000 people to see that one company alone.

During this first year a road company was organized with Clay Clement, Croston Clark and others and toured the central and western country for just 200 performances. This company actually played to an average of 900 people per performance. This makes 180,000 more for the first year, or a total of 420,000 people to see it the first year.

This, the second year, there have been three companies presenting the play under the direction of Henry Miller. All of these companies left New York, with the exception of one which returned the run there, on September 1. It is a most conservative estimate to say that all three have averaged an attendance of 800 persons at each performance. The company that will be seen here has exceeded that average. However, figuring the low estimate of 800 for three companies at 180 performances since Sept. 1 will add 432,000 more for this year so far. Adding that to the estimate of last year makes a total of 852,000 people to have seen the play in this country.

This year "The Servant in the House" is being presented in England, Germany, St. Petersburg, Vienna and Rome to enthusiastic houses. Figuring these at the American average, which is quite conservative, you will have 720,000 more people to have seen the play. This makes a total of 1,572,000 attendants upon the play.

It is easy to see what the figures will



Otis Skinner, Who Will Be Seen Here Saturday in His New Play.

total at the close of the season. The unquestioned record before the appearance of "The Servant in the House" was held by "The Lion and the Mouse." As this play was shown to huge houses in this country for three years and with as many as four companies on tour it looked as if the time would not soon come when this record would be eclipsed. "The Lion and the Mouse" was distinctly American and fell flat in London, whereupon no thought was even given of producing it in any of the other foreign countries. The universal theme of "The Servant in the House" has caused it to win favor in all countries and thus beat the record of the Klein play.

Otis Skinner, who has a long list of notable artistic achievements to his credit, will be seen here under Chas. Frohman's direction in his latest New York success, a new modern comedy that promises to be one of novel and piquant interest. Mr. Skinner's name has always been identified with the finest and best examples of stage art, and he has never kept in the comparatively easy path of conventionalism. His new play, "Your Humble Servant," is the work of those gifted authors, Messrs. Booth-Tarkington and Harry Leon Wilson, who have sought to provide Mr. Skinner with a role that is as unique and interesting as any he has ever essayed. "Your Humble Servant" pictures forth "life behind the scenes" in a graphic and realistic way. The play had a long run in New York and will be at the Grand Saturday.

Wonders never cease in the theatrical world. Stars and plays are made in a night. The final fall of the curtain though it may be raised a dozen times signifies nothing. It is the moulders of public opinion—the critics that seem to be the arbiters. If you can please three or four in New York and have Chicago confirm it, you can gamble the piece is safe. As the "Wizard of Oz" made Montross, Fry and Stone, so has "The Top O' Th' World" made Bailey and Austin, who are now full fledged stars, their having served their apprenticeship and after this season in this vehicle which comes to the Grand Tuesday, March 15.

15c & 25c AT THE 15c & 25c

MAJESTIC

WEEK MARCH 7TH

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PRESENTING

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MARLOWE'S

Greatest Success

"When Knighthood Was In Flower"

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THE
Chicago Ladies' ORCHESTRA

MAT. on Wed. and Sat.

At the Majestic.
Miss Julia Marlowe made a distinctive success of the role of Mary Tudor in "When Knighthood Was in Flower," a play by Paul M. Kester, dramatized from the novel by Chas. Major. No period in history is fraught with such delightful romance as that of the sixteenth century and Mr. Major chose for his subject the romantic love story of Mary Tudor, sister of Henry VIII, king of England, and Charles Brandon, a captain in his majesty's guards. How well he has succeeded in making, with Mr. Kester's assistance, a great play is proven by the fact that everywhere on tour and in stock "When Knighthood Was in Flower" has been one of the greatest financial and artistic successes of the period. North Bros. Stock company present this play next week and, remembering Miss Russell's portrayal of the role of Madame Sans Gene, the theater goers are satisfied that she will not disappoint in the part of Mary Tudor. Her hot temper, her brother, Henry VIII, will be played by Mr. Hillard, who excels in those gruff, crusty old characters. Charles Brandon will be played by Mr. St. Vrain, Sir Adam Judson by Mr. Callicotte, Caskoden by Mr. Clarke, Queen Catharine by Miss Stone, Lady Bolingbroke by Miss Robinson.

At the Novelty.
The Girl in the Pink Mask, who has been causing somewhat of a sensation at the Novelty theater, will unmask at both performances tonight. What promises to be the best show that has been presented at the Novelty this season will appear at this popular amusement place all next week, commencing Monday matinee. The Orpheus Comedy Four, direct from the Orpheus circuit, will be one of the headline acts. The Five Musical Lovelands, who were seen at the Crawford theater five years ago will be another headline act. Other acts on the bill will be Innes & Ryan, quick change artists; the Great Vocalone, as the human telephone; Master Carl Fletcher, the boy tenor, in a new illustrated song, and the Novelscope will reproduce first run biograph pictures.

BOOK NOTES.

It is not improbable that Tower of Ivory, a new novel by Mrs. Atherton which the Macmillan company published the week of Feb. 23, will come to be regarded as the most important of this novelist's works. At bottom it is a keen analysis of a type of young Englishman, which has figured little or none in fiction but which will at once be recognized as very real and very significant. Mrs. Atherton has made her study of her hero as close as possible, and the whole man stands before us in all the good and evil of his nature. To describe Tower of Ivory, however, as a psychological novel would be grossly inaccurate. Mrs. Atherton has a vigorous story to tell and tells it with all the skill in narrative which her former works have shown.

As background to her story, Mrs. Atherton has provided us with London, the English country, and a view of Munich that will be entirely new to the thousands of American and English who have visited this city only as passing tourists. Mrs. Atherton herself has lived much in Munich, and her knowledge of this city is revealed in all that she writes of it. With London she is, of course, thoroughly familiar. It is a pleasure to provide a shifting but always interesting background, and in the skill with which she introduces a number of characters, all diverse and all interesting, and all conducive, directly or indirectly, to the strengthening of the novel's main theme, Mrs. Atherton has shown a kindred talent to that which characterizes Stendhal's *Chartreuse de Parme*. The story itself is concerned with a young Englishman of good family, much ability and a rather indolent temperament, who marries not primarily for her money, a beautiful American, and is at the same time drawn almost irresistibly by the genius of a great prima donna. The contrast between the points of view of the chief characters, all of whom are typical of the various conditions which have produced them, marks Mrs. Atherton's wide knowledge of the world's societies today.

Cassell and Company's spring list is rapidly taking shape and promises a number of interesting books in many departments of literature. Their fiction includes "A House of Lies," by Sidney Warwick, a story of the downfall and regeneration of a man whose career and romance have built upon the house of lies; "The Shoulder Knot," by Mrs. Henry Dudeney, a powerful tale of an incubus (akin to the "little black man" of our news columns) that sapped the hero's strength and obsessed his mind; "Blind Hopes," a novel with a strong central character, by Helen Wallace, the author of "The Sons of the Seignior"; "Who Shall Judge?" by Elias K. Hocking, a story of a wrong inflicted by deception and the ill results to the wrongdoers; "Beyond This Ignorant Present," Anonymous, a novel of two young friends of culture who express



Grace Van Studdiford, Who Will Be at the Grand Monday in "The Golden Butterfly."

in letters to each other their opinions, confidences and aspirations—thoughtful, earnest, unconventional, and "London and a Girl," by Alfred Gibson, a story of the struggles of a girl of high parentage who is left alone in the world.

Among the more serious books there are "Napoleon in His Own Defense," by Clement K. Shorter, the expert in Napoleonic literature. This interesting volume gives Napoleon's own views of his captivity and his own estimate of his career. These were incorporated in a number of letters from him to Lady Clavering. A book designed to create wide comment is "Puritanism and Art," by Joseph Crouch, which, it is said, will amaze those who have believed the charge against Puritanism to be irrefutable. "The Making of a Nation," by E. Keble Chatterton, is a serious attempt at an exhaustive work on this fascinating subject; "The Making of a Nation," by John Foster Fraser, traveler and journalist, is a fresh, new, informative book on the social and commercial progress of Australia—to use a land view of hearsay than of concrete achievement and tangible wealth and power. "The Faith of a Layman," by Prof. W. F. Osborne, is at once a simple and deep confession of faith and searching indictment of some present day conditions in church and social life. "The Home Life of the Ancient Greeks," translated from the German of Blumner by Alice Zimmerman, is a

NOVELTY

REGULAR PRICES
10c, 20c, 30c
10c—MATINEE DAILY—10c

Starting Monday
Matinee, March 7

SPECIAL
The Novelty
Road Show
Best of the Season

EXTRA FEATURE
Orpheus Comedy Four
Singers, Comedians and Eccentric Dancers

5 MUSICAL LOVELANDS 5

CHAS. MAUDE
Inness and Ryan
A Smart Act Smartly Dressed

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Comedy Vocalist and Musician

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The Boy Tenor

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MONDAY, MARCH 7—25c to \$2.00

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In the Spectacular Comic Opera
By Harry B. Smith and Reginald de Koven

THE GOLDEN BUTTERFLY

THE ORIGINAL PRODUCTION
As Presented at the Broadway Theatre, New York

Special Augmented Orchestra
The Greatest Musical Event OF THE YEAR
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Special Matinee Wednesday

Henry Miller's

Associate Players
IN

The Servant in the House

The Most Remarkable Play in the English Language---Harper's Magazine.

PRICES Night—25c to \$1.50
Special Matinee 25c, 50c, 75c, \$1

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First Time Here
In the Big Fantastical, Girly Musical Gaiety Comedy

THE TOP O' TH' WORLD

From its All 'Round Year Success at the Casino and Majestic Theaters New York, and Studebaker Theater, Chicago.

With 75 People, Girls Galore, Exclusive Features and Novelties, also Big Song and Dancing Hits

America's Leading Cities, New York and Chicago, Voice in Unison Its Great Worth

CAST
Bailey & Austin, Walter S. Willis, Chas. Harris, Al Grady, Percy Walling, Francis Carrier, D. J. Flanagan, T. J. McMahon, Florence Smith, Pearl Revare.

SAUCY, PERT, SWEET, CHIC, LAVENDER GIRL, SPANGLE GIRL, PRETTY, SHAPELY, WIRELESS, PANTALOON, SHEATH, STYLISH, DEMURE, GILSON, PRINCESS, ROBIN HOOD

The whole forming and combining in its entirety every form of stage amusement skillfully and deftly blended into one gigantic kaleidoscope

MASS OF RIOT AND COLOR!

Sale of Seats Opens Saturday, March 12th
Prices—25c, 75c, \$1.00, \$1.50. Boxes \$2.00

Jack London made its appearance this week. Under the title of *Lost Face*, Mr. London has collected a number of his most characteristic stories, all of them dealing with life in the far north and with the fierce passions aroused by the struggle for existence. *Lost Face* is also the title of the first story, the tale of a Russian fur thief who fell among savages while he was striving, as he had striven for years, to win back to real civilization. The captive's escape from torture was the occasion of the chief "Lost Face," the title by which he was ever after known among his kinsmen. The story in its wonderful simplicity and directness is in its way typical of all that follow.

With all the gayety, inconsequence and foolery in Gelett Burgess' last contribution to the joy of nations, "Lady Mechanite" (a farce in three acts), just published by the Fredrick A. Stokes company, he seems most in earnest when he ridicules the literary tendencies of the day, the follies of editors and publishers, and the vanity of authors. There Mr. Burgess should be at home, and he has acknowledged lately that most of the examples he gives of editor's expurgations are true facts of his own experience. The well-known editor of a well-known woman's magazine requested that Mr. Burgess' hero return home from his call on the heroine at ten o'clock, instead of at eleven, as the author had it. The same editor objected to the heroine having "a dancing devil in her eye," and asked Mr. Burgess kindly to make it "dancing light." Another publisher objected to three periods at the end of a paragraph, as being too suggestive. Mr. Burgess has had objections made to the mention of silk stockings, even! But the present-day author, too, is satirized as keenly, especially in the character of Bradford, who takes a place as footman, so that he can get the ordinary servant's point of view, in order to write a popular "society novel."

Temple Scott, whose new book, "In Praise of Gardens," is announced by the Baker & Taylor company, is one of the best known and most experienced of living editors, having had varied experience on both sides of the Atlantic.

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Compound Interest

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Open Day and Night
Barber Shop in Connection
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Little Mary Finds Her Father in "The Servant in the House."